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the smaller German factories, from Staffordshire, Niderviller, and elsewhere.

A group of Swedish faience from the potteries of Stockholm, Rörstrand and Marieburg consists of large jars and plates covered with a tin glaze and decorated in relief or painted with flowers in rather crude colors. Two Marieburg vases in imitation of Wedgwood are of mottled gray with relief garlands and white medallions. These date from the latter part of the eighteenth century.

Among the modern pottery the most beautiful piece is a large jar covered with a glaze of a brilliant turquoise blue rivaling the color on jars and tiles from Persia. This comes from the Durant kilns in New York, where Mrs. Rice and Mr. Leon Volkmar have been successful in obtaining glazes fairly to be compared with those on some Oriental pottery. Early examples of Rookwood, Chelsea and Newcomb are also represented in the Exhibition with some of the lusted ware for which the Pe-wabic pottery of Detroit is noted. F. V. P.

Print Department

Exhibition of American Wood Engravings

AN exhibition of American Wood Engravings was opened to the public on Saturday, February 1, and will continue until March 1. The material has been drawn wholly from the Museum Collection. The prints chosen are very representative of this school of engravers, and are arranged as far as possible to show a logical development. They are incidentally an interesting summary of American painting, reproducing as they do the works of many of our well-known artists.

In the first exhibition room are shown a few characteristic impressions from the blocks of Alexander Anderson (1775-1870), the "Father of Wood Engraving" in America, and the first exponent of Bewick's white-line block in this country.

Several cases here are devoted to William Linton, who fostered the interests of this branch of engraving after Anderson and gave the impulse to the artists of the new school, — Closson, Juengling, Wolf, Dana, Cole and others, specimens of whose work are shown farther on.

The Print Collector's Quarterly

THE *Print Collector's Quarterly*, which for the past two years has been issued under the imprint of Messrs. Frederick Keppel & Co. of New York, will be published hereafter by the Museum of Fine Arts. Mr. FitzRoy Carrington, who on March 1st will assume his duties as Curator of the Print Department of the Museum, will continue its Editor. Volume Three commences with the February issue. The *Quarterly* is published in February, April, October and December. Each issue contains about one hundred pages of text, with about forty illustrations. The size of the *Quarterly*, 7x4½ inches, permits of its being carried in the pocket. It is the only periodical in English, here

or in Europe, devoted exclusively to etchings and engravings. It has made for itself a distinct place, and already numbers amongst its contributors writers of international reputation.

Among the articles which already have appeared are "Dürer's Woodcuts," by Campbell Dodgson (Keeper of Prints and Drawings in the British Museum); "Rembrandt's Landscape Etchings," by Laurence Binyon (Assistant Keeper of Prints and Drawings in the British Museum); "Some Early Italian Engravers before the Time of Marcantonio," by Arthur M. Hind (of the Department of Prints and Drawings in the British Museum); "Herman A. Webster," by Martin Hardie (of the Department of Prints and Drawings, Victoria and Albert Museum, South Kensington). Mr. Robert J. Wickenden has treated of "The Men of 1830," in a series of articles, of which those on "Charles Jacque," "Millet" and "Corot" have been published. "The Men of 1830" and "Daubigny" will appear respectively in the February and April issues of the *Quarterly*. Louis R. Metcalfe has written on "Jean Morin (1600-1666)," "Robert Nanteuil (1630-1678)," and "A Prince of Print Collectors: Michel de Marolles, Abbé de Villeloin (1600-1681)"; while the two essays by Benjamin Burges Moore on "Piranesi" — "The Views of Rome" and "The Prisons" — are noteworthy contributions to the literature of Engraving.

A series on the "Print Departments in America" has been planned. Articles already have appeared on "The Print Collection of the New York Public Library," by Frank Weitenkampf; "The Print Collection of the Albright Art Gallery, Buffalo," by Willis O. Chapin; and "The Print Collection of the Museum of Fine Arts, Boston," by Francis Bullard. Others will appear later. The purpose of the series is to promote the study of this delightful field of art by informing the student where prints are accessible in America.

The price of the *Print Collector's Quarterly* is \$1.00 a year. Single copies are sold at 35 cents. Subscriptions may be addressed to the *Print Collector's Quarterly* at the Museum.

Registry of Local Art

"The Appeal to the Great Spirit"

CYRUS E. DALLIN

THE group in bronze illustrated on the following page is both a new public monument in Boston and a new acquisition of the Museum. At the Paris Salon of 1909 the work received a gold medal, and two years later a subscription was opened in this city to secure it as an ornament to the Park System. The subscription was eventually completed by a gift from Mr. Peter C. Brooks, on the condition that the group should become the property of this Museum. The previous subscribers assented to this condition, and the work was placed in the Forecourt on the present temporary pedestal. It has since been accepted by the Trustees. Mr.



The Appeal to the Great Spirit

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Brooks's gift included money for a permanent pedestal, which will in due course be provided. For the present the group will remain in front of the Museum, where its wide gesture, as has been remarked, is that of the building itself.

The group is the last of a series of four imaging the attitude of the American aborigines toward the conquering race from Europe. The first, "The Signal of Peace," now in Lincoln Park, Chicago, represents their friendly meeting. The second, "The Medicine Man," now in Fairmount Park, Philadelphia, represents the red man's suspicion of the white invader. The third, "Protest," shown at the St. Louis Exposition, represents the warfare of tribesman against settler. The fourth, "The Appeal to the Great Spirit," represents surrender, not to human enemies, but a higher friend. An Indian horseman drops the rope halter that guides his mount, lifts his face to the sky and spreads his arms in a movement of invocation. The racial tragedy in which our national life began is completely rendered by the four.

The work may be said to have had its source in the boyhood of the artist. By a happy chance there was a sculptor born in Utah, a long day's ride from the Great Salt Lake, at a time when the houses were log cabins and the village was protected against Indian attacks by an adobe wall. In-

dian braves were familiar sights of his boyhood, and he early learned how it felt to ride an Indian pony. Living among them, their point of view mingled in his mind with that of his own people and became an ineffaceable impression. These early memories have now borne fruit in a permanent imaginative record of an ethnic type since merging in our own and of an environment which since has passed away. The groups commemorate at once the vigor, grace and dignity of the Indian warrior, the patient intelligence, the tirelessness and the spring of his animal companion, and the pathos of their common fate.

The Statue of Roger Conant

HENRY H. KITSON

The bronze statue of Roger Conant now shown on a temporary pedestal in the Forecourt of the

Museum on the left of the entrance, was commissioned by the Conant Family Association. A man of stalwart frame and strongly marked features, wearing a steeple-crowned hat and enveloped in a heavy cloak, stands with feet planted apart as if breasting a wind, his right hand grasping the stump of an oak-tree. The statue is to be erected next spring in a public place in the City of Salem and possibly on a pedestal consisting of a large granite boulder. Roger Conant was the first Governor of the Cape Ann Colony, 1624-28, the immediate predecessor of John Endicott. A reunion of the Family Association took place at the Museum on January 31, when the statue was unveiled.

G.

List of Publications of the Museum

Apply at the office at the entrance of the Museum, or by mail to the Secretary of the Museum.

Bulletin. Published bi-monthly at 50 cents per year post-paid; single copies, 10 cents. The Bulletin is issued free to Annual Subscribers and to the public schools. Lending copies for use in the galleries may be obtained from the custodians. Two special numbers of the Bulletin devoted to the new Museum may be obtained at the office, or by mail. Price, 10 cents each.

Annual Report. Published in March. The Annual Report is issued free to all Annual Subscribers,